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ABSTRACT

Two teaching units present a total of 11 Hispanic folk songs as instructional aids to learning about Hispanic culture, traditions, and language. Designed for students in kindergarten through third grade, the units each contain a teacher's guide. A cassette tape is designed to accompany each unit and is available from the Center for Teaching International Relations. Unit one is an introductory unit. On the tape, four songs are sung in Spanish with introductions to each. The guide contains general background information, suggestions for classroom activities and learning centers, home use ideas, transcripts of the tape in English and Spanish, and specific learning strategies to accompany each song. A map of Mexico and the American Southwest is included. The second unit is especially designed for use in bilingual programs. Seven songs are on the tape in Spanish. The guide explains the historical background of folk songs; describes specific song types such as the romance, decima, and corrido; and provides song words in both Spanish and English. The songs include lullabies, Christmas carols, animal stories, and marching songs. Teachers are encouraged to involve parents and grandparents in the learning experience. The materials can be used in individualized or group settings. (AV)

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Hispanic Folk Songs of the Southwest Series • Volume 1
(Includes booklet and a cassette tape.)

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HISPANIC FOLK SONGS OF THE SOUTHWEST
AN INTRODUCTION

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by

Patricia M. West and George G. Otero

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UNIVERSITY OF DENVER
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Patricia M. West
and
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1977

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INTRODUCTION

Folk music is a beautiful component of human cultures, one that reflects as well as transmits a group's values, history, and behavior. The folk song selections included here are from a collection of Hispanic folk songs compiled by Dr. John D. Robb, Dean Emeritus of the College of Fine Arts, University of New Mexico. Dr. Robb started the collection in 1944, preserving song material that is a valuable source for today's ethnic studies programs. The songs represent a gamut, showing interaction with Mexican musical traditions. Yet, they also represent the unique contribution of Hispanic peoples of New Mexico and southern Colorado.

We believe that teachers would expose children to more music if there weren't many roadblocks to the inclusion of music in the teaching day. The more imposing obstacles include the facts that many teachers cannot play a musical instrument, and that songs in foreign languages are especially hard for teachers to learn and teach successfully. Teachers are also hindered by using records which do not include words, activities, or background material about the history of the songs.

This kit is an attempt to provide the classroom teacher with accurate, easy to use material on Hispanic music of the Southwest. We have produced a tape and activities that make it easier for teachers to introduce and teach children Hispanic folk songs of the Southwest.

The first of a projected series on Hispanic folk songs, this cassette learning package can be utilized in music, area studies, ethnic studies, cultural studies, and general social studies programs.

Four songs are presented, each preceded by a narrative explaining the song's social context and historical setting. The song material reflects the unique ethnic heritage of the Hispano in the American Southwest.

Included in the package are song words in Spanish, English translations of the songs, a map showing the area of Hispanic influence in the Southwest, and teacher instructions for student activities. Each song text is provided on a separate page for ease of duplication as student handouts. The handouts could be read while listening to the tape, used as discussion starters, or used as an aid for learning/memorizing the songs.

Using the Tape--Classroom Applications

Learning Centers

One of the more popular and obvious ways to use the tape is in the context of a learning center. Simply duplicate the map, words to the songs, and, if you wish, the introductory comments to each song. Place these notes and the tape at a learning station. Students can put the tape into a cassette player. It is best not to use a machine that also records because students might erase the tape. Then, they can use the duplicated pages to follow along with the tape.

The tape takes only 12 minutes. It is recorded on both sides so that it is always ready to play. If you have earphones at the learning station, as many as four or five students could listen at once. A space where students could sing along with the tape would improve the likelihood that they will learn the song.

General Class Presentation

The tape could be presented to the entire class at one time, especially if it is used as part of a unit on history and culture, music, or ethnic studies.

As part of a focus on the different ethnic backgrounds of students, you could present the tape in its entirety as an Introduction to music that forms the background of those students who trace their heritage through the Hispanic Southwest.

In studying other cultures, each song could be examined closely to discover what it says about the culture of those using the song. For this type of examination, it would be best to present one or two songs in a session, rather than presenting all four songs in one presentation.

In a study of musical forms, these songs are models of basic song forms utilized in the Hispanic Southwest. One is a romance, the others are canciones. Therefore, even after playing the tape to look at the culture. The tape could be used again as a lesson on music forms with students listening with a different purpose.

The songs are simple and easy to learn. Continue playing the songs until the students can memorize them. This would be a great lesson in bilingual-bicultural education with or without a bilingual teacher.

Home Use

It is conceivable that you could check out the tape to children to listen to at home. This is a way to involve parents in the education

of their children, and it builds links between school and home.

As a classroom teacher you will no doubt be able to find many creative ways to use this tape. The following activity ideas are examples of specific applications of the tape within the classroom. Look them over and use those that will help your students to learn about the tradition of Hispanic folk songs in the Southwest.

Title: MUSIC TO THE EAR

Introduction:

Music is an important part of every person's life. These songs were important to the people who sang them. People of the Hispanic Southwest sang for many different reasons. Some sang to pass time while watching sheep. Songs like the romance were ways to tell a story and were often satirical in nature, as is "La Ciudad de Jauja." Songs were used by marching armies as well as sung for fun. In this activity, students list the many reasons we sing, and then bring examples of songs that document their ideas to class. The songs on the accompanying tape are examined to provide four examples of the reasons people sing.

Objectives:

To gather songs that document the reasons and places where people sing.

To identify the purpose and use of each of the four songs on the tape, "Hispanic Folk Songs of the Southwest."

To write or tell a story about a time and place where students have had a good time singing.

Materials:

Cassette tape recorder-player;

Copy of "Hispanic Folk Songs of the Southwest: An Introduction"

Time: One or two hours total over a two- or three-day period

Procedure:

Step 1. Have students listen to the tape. Then, play the songs again, one at a time, asking the students to answer these two questions the best they can:

1. Where was the song sung?
2. Why was the song sung?

Step 2. Tell the class the reasons for where and why the songs were sung. This information can be found in the Script for the Tape section.

Step 3. Have students get together in pairs and list all the places where they sing. List the places on the board. Then, discuss the reasons why people sing at these times and places. List the reasons on the board also.

Step 4. In what ways are the students' reasons and places for singing similar to those on the tape? Different? Have students suggest reasons that explain the similarities and differences. Mention to the class that these songs are only four from the Hispanic tradition and that there are many more songs, some of which were probably used for purposes similar to the purposes students listed on the board. (Older students could do some research to test this idea.)

Step 5. Have students bring in records or songs that demonstrate what they are doing when they sing. These songs should illustrate a part of their culture or life style. Have the students

explain where and why they sing the song after playing it for the class.

Step 6. Have the students write a story that describes a good experience which they have had while singing. Ask the students to decide whether the people singing the songs on the tape were having a good time.

Evaluation:

Students should be aware that, regardless of time or place or culture, people have certain reasons for singing. Many of these reasons are the same for the people of the Hispanic Southwest as they are for the students in the classroom today.

Students should also understand that singing and sharing songs they sing with others is one way of sharing part of themselves and their values with others. Have students try to explain what some of the values and daily activities of people of the Hispanic Southwest were, based on their songs.

Title: PASSING TIME

Introduction:

The song "Veinte y tres" was sung by shepherds as they sat around their campsites. Singing songs was a common pastime among these sheep herders. Because they did not have a radio, T.V., or other modern day media, singing was a useful and entertaining way to pass the time when they were not working with the sheep.

To pass the time, many verses were developed for these canciones. In this activity, the students learn about the verse structures of two typical song forms found in the Hispanic Southwest. Then, students take a turn writing their own verses for a canción.

Objectives:

To understand the verse structure of the romance and canción.

To demonstrate a knowledge of verse structure by writing a new verse to go with the refrain of the song.

To identify songs familiar to the students and compare the verse structure of their songs with those of the Hispanic folk songs.

Materials:

Cassette tape recorder-player;
Copy of "Hispanic Folk Songs of the Southwest: An Introduction";
Record player

Time: One or two hours, depending on how many songs students bring to class

Procedure:

Step 1. Mention to the students that many of the songs on the tape have more verses to go with the refrain. Ask if students can (1) explain the difference between a verse and a refrain and (2) give you examples from the songs.

Ask the students why the people of the Southwest would develop and sing songs with many, many verses. Answers should include the fact that these songs were sung for many years, and that people keep adding and changing the verses. Also, when sung to pass time, the more verses in a song the better. Example: "She'll Be Coming 'round the Mountain."

Step 2. Demonstrate to the class the different verse structures of the two song types on the tape. Verbally, have students emphasize the syllables to see how the songs follow a pattern. That pattern is as follows:

Romance: 2 lines of 16 syllables, final words of each verse rhymes.

Canción: 4 lines of 8 syllables, final words of second and fourth rhyme.

"El Tecolote" is the best example of the verse structure of a canción. The other songs have variations. This is especially true of "Señor Don Juan de Pancho." Can students explain the factors that make this song different from the standard form?

Step 3. Have the students bring in some of their favorite folk songs. Compare the structures of these songs with the ones on the tape. What are the similarities and differences?

Step 4. Explain that singing is one way to read poetry. Poems also follow a particular structure when written, just as songs do. Once students understand the structure of the two types of songs, let them attempt to write some new verses to the songs. Examine the verses that students have written.

a. Do they think that people living in the Hispanic Southwest 100 years ago would have understood students' verses?

b. Look again at the original verses. If students do not understand them, assist them in finding an explanation to help them understand the meaning of the verses.

Title: LANDS OF MILK AND HONEY

Introduction:

The spirit of a people is often reflected in their music. "La Ciudad de Jauja," although basically a satire, is such a song. The spirit of adventure and romance is basic to the song. In living and dying in the "New World," the Spaniards saw and experienced many new things. The song is used in this activity to introduce the students to the high spirit of adventure that is part of the Hispanic influence in the Southwest.

Objectives:

To discover how songs reflect values of a group.

To discover what Peru was like and compare that with the lyrics to the song.

Materials:

Cassette tape recorder-player;

Song titled "La Ciudad de Jauja" from the "Hispanic Folk Songs of the Southwest: An Introduction"

Time: One to two hours

Procedure:

Step 1. Play the song. What does the song say about Peru? What is it like there, according to the song?

Step 2. Ask students to find out more about what Peru was like when the Spanish explorers found themselves there.

After a look at Peru, answer these questions:

a. Was Peru actually like what the song indicates?

b. If descriptions of the song and Peru are not the same, why would people sing the song? (Discuss both the reasons of satire and make-believe.) To bring people to Peru? To explain in glowing terms what a great place they had found? To make the story about their travels interesting and exciting? As a satire? To comment about what was expected to be found in Peru and what really was found in Peru?

Step 3. Have students discuss other songs that are romances (ballads). Have them bring these songs to class. What is exciting or enticing about each song? Do students want to go to the place described? In what ways are the songs different from real life?

Step 4. Discuss the following questions in class:

Why do people like to hear such ballads?

Do students like the idea of there being a place such as that described in "La Ciudad de Jauja"?

Would you like to go there?

Many Spanish people did go there. What do you think of them?

What was important to those people?

Step 5. Explain that songs reflect a group's values. Look at songs that are popular to the students. What can you learn about the values of the people who write and listen to these songs by listening to the words and melody?

Title: MARCHING ON

Introduction:

Many songs are marching songs. John Philip Sousa is one of America's greatest composers. He wrote many marching songs. In this activity, students gain an understanding of the function of marching songs by group-marching with and without singing.

NOTE: This activity is best suited for lower elementary grades.

Objectives:

To understand the various functions of marching songs.

To participate in the experience of marching and singing.

Materials:

Cassette tape recorder-player;

Song titled "El Tecolote" from the tape, "Hispanic Folk Songs of the Southwest: An Introduction"

Time: Half an hour

Procedure:

Step 1. Take students outside and line them up in rows of four or five students. Have them march for a minute or two. Then, play the song on the cassette. Have students sing the song as they march. (You will need to have students practice the song inside before you go outside.)

Step 2. After returning to the classroom, discuss these questions:

a. Was it better to march with or without the music?

b. What do you think Santa Ana's soldiers were thinking as they marched and sang this song?

c. This song was sung for amusement. Do you find the song amusing?

d. Can you find other examples of the marching songs used by other armies or groups? (Example: "When Johnny Comes Marching Home.") How are the songs similar or different from "El Tecolote"?

Step 3. After listening to other marching songs, see if students can identify two or three reasons that explain the use of marching songs (keep march time, amuse, build spirit, bring the group together, perform for others).

SCRIPT FOR THE TAPE

Hispanic music in the Southwest has a long history. Its beginnings go back to the conquistadors, who first came to what was called the New World in the early 1500s. Explorers traveled north from the first settlements in Mexico to present-day New Mexico and Colorado. The Spanish explorers who came to the New World brought with them their ideas and the kinds of music they were used to in Spain. The Indian groups, living in the New World when the Spaniards arrived, had musical instruments of their own--instruments that could be shaken, such as gourds, or others that could be beaten or scraped. They had different types of blown instruments too, such as flutes. The Spaniards brought instruments the Indians had never seen, such as stringed instruments. For instance, the guitar became one of the most widely used stringed instruments in all Hispanic America. Violins and harps have been important too.

When Spanish settlers came to New Mexico in the early 1600s, a few stringed instruments were brought along. Some settlers learned how to make their own instruments, as buying one was very expensive. Besides, it took so long to have things shipped from Mexico City.

One of the very first types of songs the Spaniards brought with them was the <u>romance</u>. The romance is the type of song known as a ballad, or a song that tells a story. There were many romances about kings or brave knights or beautiful and interesting places. One such beautiful and interesting place was the valley of Jauja in Peru. When the Spanish explorers first looked at the beautiful valley and saw the

splendid cities of the Inca Indians, they could hardly believe it themselves. When they returned to Spain to tell of their discoveries, many people didn't believe what the explorers told them--it seemed like a fairy tale. A romance, "La Ciudad de Jauja," was composed about this amazing place. It told about a land of make-believe, where the stones were candied fruit and the streams flowed with milk. "La Ciudad de Jauja," this old romance, has been sung and changed for over 400 years. Sometimes the words and the tunes are different, but the basic story is the same.

Here are a few of the many verses to this romance.

La Ciudad de Jauja (a romance)

Desde la ciudad de Jauja
me mandan solicitar.
Que me vaya, que me vaya
de un tesoro a disfrutar.

(Refrain) ¿Qué dices, amigo, vamos
a ver si dicen verdad?
Si es verdad de lo que dicen
nos quedamos por alla. (Repeat after each verse)

Los cerros son de tortillas,
las quebradas de buñuelos,
las piedras, frutas cubiertas,
pinos son los caramelos.

Hay un arroyo de leche,
un arroyo de café,
una montaña de queso,
y una montaña de té.

The City of Jauja
(translated into English by J. D. Robb)

From the far city of Jauja
They sent a card to invite me.
To come and witness a strange thing
That they were sure would delight me.

(Refrain) What do you say, shall we go, pals?
Let's go and see what we learn.
If it's the truth that they tell us
We'll probably never return.

The hills are composed of tortillas
And the valleys of fritters are made.
The stones, candied fruit, and pine cones
Are with caramel sauce overlaid.

There's a brook full of milk that flows through it,
There's another of coffee nearby.
There's a mountain of cheese for taking
And a mountain of tea you can try.

As you can see on a map, the United States and Mexico share a long boundary, or border. Since the Anglo settlers came long after the Spanish settlers arrived, many disagreements flared up as different parts of the United States were formed from territory that originally was claimed by the Spaniards. Where there are disagreements between countries, often there are fights involving armies.

In the mid-1800s, one Mexican general, named Santa Ana, commanded armies for many years. When armies marched, they often sang marching songs to help pass the time. This song was sung by men in Santa Ana's army, and by others in the Southwest who learned it from them, and tells about an imaginary chat between a soldier and an owl, which in Spanish is called <u>tecolote</u>:

El Tecolote (a canción)

¿Tecolote de dónde vienes? (2x)
Del pueblo de Colorida. (2x) ¡Ay!
Vengo a traerte la noticia, (2x)
Que tu amor está perdida. (2x) ¡Ay!

(Refrain) Pájaro, cu cu cu.
Pájaro, cu cu cu.
Pobrecito animalito
Tiene hambre el tecolotito, ¡Ay!

¿Tecolote de dónde vienes? (2x)
Tan fresco y tan de mañana. (2x) ¡Ay!
Tengo de hacer ejercicio (2x)
En las tropas de Santa Ana. (2x) ¡Ay!

The Little Owl
(translated into English by J. D. Robb)

Little owl where do you come from? (2x)
Colorado is the place, sir, (2x) Ay!
And I come to bring you tidings, (2x)
That your love is in disgrace, sir. (2x) Ay!

Sing little bird, curru curru.
Sing little bird, curru curru.
Ah, the life of an animal's trying.
Poor little owl, for hunger it's crying. Ay!

Little owl where do you come from? (2x)
For the dawn hardly is breaking. (2x) Ay!
With the troops of Santa Ana, (2x)
Exercise I have been taking. (2x) Ay!

"El Tecolote" is a song in two parts, verses, then a repeated part called a refrain. The Spanish word for this type of song is canción.

Another canción with verses and a refrain is a song called "Señor Don Juan de Pancho." One thing that is different about this song is that it was made up half in Spanish and half in English.

This sometimes happens when people who speak different languages live close together. "Señor Don Juan de Pancho" combines two well-known songs and stories. The Spanish words tell about a cat who is all dressed up. There is a famous Spanish story about Don Gato, an adventuresome and romantic cat. Whoever made up this song probably knew that story. The second half of the song, in English, is a well-known tune that was the favorite of the American President Abraham Lincoln, called "Shoo Fly." These two songs together form a new song, "Señor Don Juan de Pancho."

Señor Don Juan de Pancho (a canción)

Señor Don Juan de Pancho,
Señor Don Juan de Dios,
Mañana se va pa'l rancho.
¿Quién sabe si volverá?

Shoo fly, don't bother me,
Shoo fly, don't bother me.

El gato con su pantalón
se mira muy bien plantado,
con su leva de cola
y su sombrero riscado.

Shoo fly, don't bother me,
Shoo fly, don't bother me,
For I belong to company D.

Señor Don Juan de Pancho
(translated into English by J. D. Robb)

Señor Don Juan de Pancho,
Señor Don Juan de Dios
Goes off to the ranch tomorrow.
Who knows if he'll return?

Shoo fly, don't bother me,
Shoo fly, don't bother me.

The cat with his pants
Looks real good all dressed up,
With his coattails
And his high hat.

Shoo fly, don't bother me,
Shoo fly, don't bother me,
For I belong to Company D.

Hispanic folk songs reflect the way people lived in New Mexico and Colorado--their work, their religion, and also the simple daily happenings. Life wasn't easy! Songs helped to pass the long hours of hard work, and were a special source of enjoyment when people got together.

This song from New Mexico was made up by sheep herders. Since they spent many hours by themselves while herding sheep, they made up many songs, and enjoyed singing them when there was a chance to get together with other people. Whoever made up this song wanted to play a betting game. The loser would have to pay the winner.

The name of the song is "Veinte y tres," or Twenty-three, meaning the number 23. Here is how the song sounds.

Veinte y tres (a canción)

Una y una y una y una y una y dos son tres.
Contaban y contaban y contaban al revés.
Contaban y contaban y contaban veinte y tres.

Twenty-three
(translated into English)

One and one and one and one and one and two are three.
They count and they count and they count in reverse.
They count and they count and they count twenty-three.

Now you will have a chance to learn how the betting part works. To be able to win this betting game, the first thing to do is to learn the song. Listen and sing it over a few times, using the words to help. Here it is again.

(SECOND TIME SONG IS SUNG.)

Now, as you sing the song, try this. Make exactly 23 marks with a pencil. Don't try to count them as you sing, just make the marks. Here's the song again, and make the marks.

(THIRD TIME SONG IS SUNG.)

Count them and see what happened. If you didn't come out with exactly 23, don't be surprised. That's what the person who made up the song was depending on to win his bets--that it wouldn't come out right the first time.

Now, here's the way to get exactly 23 marks as you sing. Make one mark for each beat of rhythm in the song, accenting each one like this. (Demonstrate.) Start right with the beginning word, and don't stop or pause until the last word, "veinte y tres." Try it again with the song.

(FOURTH TIME SONG IS SUNG.)

When you can get 23 marks each time, you're ready to use this New Mexican sheep herder's song for your own purposes. Buena suerte.

La Ciudad de Jauja (a romance)

Desde la ciudad de Jauja
me mandan solicitar.
Que me vaya, que me vaya
de un tesoro a disfrutar.

(Refrain) ¿Qué dices, amigo, vamos
a ver si dicen verdad?
Si es verdad de lo que dicen
nos quedamos por alla. (Repeat after each verse)

Los cerros son de tortillas,
las quebradas de buñuelos,
las piedras, frutas cubiertas,
pinos son los caramelos.

Hay un arroyo de leche,
un arroyo de café,
una montaña de queso,
y una montaña de té.

The City of Jauja
(translated into English by J. D. Robb)

From the far city of Jauja
They sent a card to invite me.
To come and witness a strange thing
That they were sure would delight me.

(Refrain) What do you say, shall we go, pals?
Let's go and see what we learn.
If it's the truth that they tell us
We'll probably never return.

The hills are composed of tortillas
And the valleys of fritters are made.
The stones, candied fruit, and pine cones
Are with caramel sauce overlaid.

There's a brook full of milk that flows through it,
There's another of coffee nearby.
There's a mountain of cheese for taking
And a mountain of tea you can try.

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Sing little bird, curru curru.
Sing little bird, curru curru.
Ah, the life of an animal's trying.
Poor little owl, for hunger it's crying. Ay!

Little owl where do you come from? (2x)
For the dawn hardly is breaking. (2x) Ay!
With the troops of Santa Ana, (2x)
Exercise I have been taking. (2x) Ay!

Señor Don Juan de Pancho (a canción)

Señor Don Juan de Pancho,
Señor Don Juan de Dios,
Mañana se va pa'l rancho.
¿Quién sabe si volverá?

Shoo fly, don't bother me,
Shoo fly, don't bother me.

El gato con su pantalón
se mira muy bien plantado,
con su leva de cola
y su sombrero riscado.

Shoo fly, don't bother me,
Shoo fly, don't bother me,
For I belong to company D.

Señor Don Juan de Pancho
(translated into English by J. D. Robb)

Señor Don Juan de Pancho,
Señor Don Juan de Dios
Goes off to the ranch tomorrow.
Who knows if he'll return?

Shoo fly, don't bother me,
Shoo fly, don't bother me.

The cat with his pants
Looks real good all dressed up,
With his coattails
And his high hat.

Shoo fly, don't bother me,
Shoo fly, don't bother me,
For I belong to Company D.

Veinte y tres (a canción)

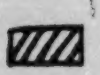
Una y una y una y una y una y dos son tres.
Contaban y contaban y contaban al revés.
Contaban y contaban y contaban veinte y tres.

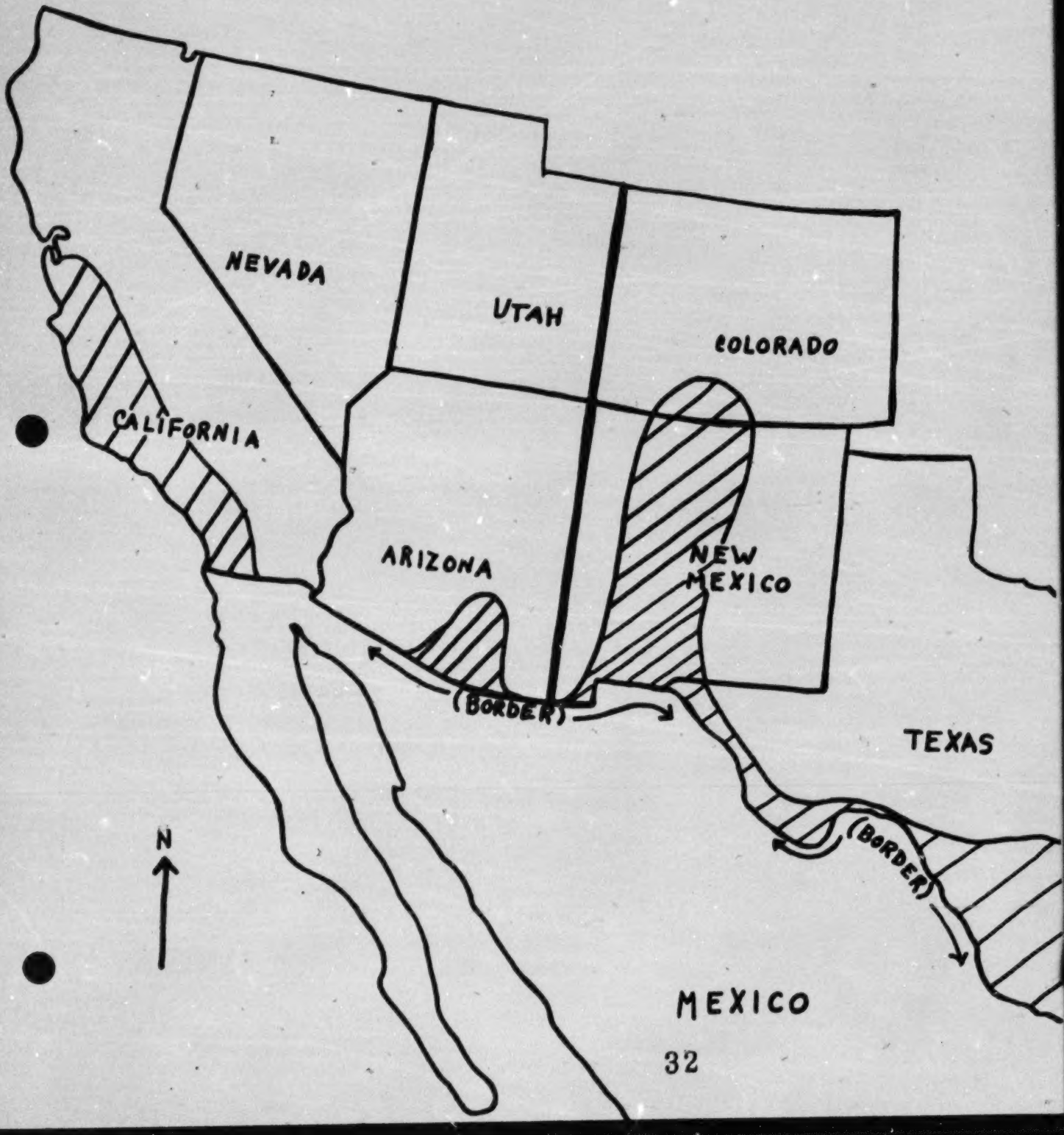
Twenty-three
(translated into English)

One and one and one and one and one and two are three.
They count and they count and they count in reverse.
They count and they count and they count twenty-three.

(Use this space for playing the game)

THE SOUTHWEST

 AREAS OF HISPANIC INFLUENCE



EVALUATION QUESTIONNAIRE

The Center for Teaching International Relations is interested in receiving your comments regarding Hispanic Folk Songs of the Southwest: An Introduction. Please fill out this questionnaire and return it to the address below.

1. Which one of the activities did you find most useful, and why?

2. Which of the activities did you find least useful, and why?

3. What suggestions do you have for improving this unit?

If you have materials on Hispanic folk songs of the Southwest that you or your school district have developed and wish us to look them over and consider them for publication, feel free to send us copies.

Center for Teaching International Relations
Graduate School of International Studies
University of Denver (Colorado Seminary)
Denver, Colorado 80208

Hispanic Folk Songs of the Southwest Series • Volume 2
(Includes booklet and a cassette tape.)

HISPANIC FOLK SONGS OF THE SOUTHWEST FOR BILINGUAL PROGRAMS

by

Patricia M. West

CENTER FOR TEACHING INTERNATIONAL RELATIONS

UNIVERSITY OF DENVER
COLORADO SEMINARY

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Hispanic Folk Songs Series, Volume Two
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CREDITS

The songs "A tu Rancho Pastorcillo" and "Leonor" are from the J. D. Robb collection of Hispanic folk songs, housed in the Fine Arts Library at the University of New Mexico, Albuquerque, New Mexico. The collection comprises over 150 hours of tape, with song material primarily from northern New Mexican villages.

"El Lobo," "Arrulo Moderno de Chavinda," "A la Rurru Nino," and "Don Gato" are from a collection of folk songs titled Lírica Infantíl de México, by Vincente T. Mendoza. The book is out of print, but it was originally published in 1951 by El Colegio de México.

"La Gallina Culeca" is from Canciones y Juegos de Nuevo México, edited by Dolores Gonzales, A. S. Barnes & Co., New York, 1974. The book was originally a Works Progress Administration (WPA) project done in the 1930s and 1940s, published under the title, The Spanish-American Song and Game Book.

INTRODUCTION

Part two of the series "Hispanic Folk Songs of the Southwest" is designed for use primarily in bilingual programs. Many such programs function from Kindergarten through grade 3. The songs chosen here reflect a musical level of difficulty that is appropriate to that age group. The students' language abilities will vary depending upon the background of the group. These songs have not been composed recently as children's songs, but they are traditional Hispanic folk songs that were selected from a variety of sources.

In addition to singing Hispanic folk songs, an important aspect that should be imparted to children is the background information about Hispanic musical traditions. By teaching about traditions, a feel for the cultural setting can be attained by students.

The information included here is only a brief beginning, a "bare bones" outline about the major folk song forms. Hopefully, it can serve as a framework that teachers will use in their classes. Ideally, this cassette unit should be utilized after the teacher receives workshop training in Hispanic folk songs.

In this unit, you will find a brief background of Hispanic folk songs, definitions of some music terms, descriptive outlines of four types of songs, and suggested learning experiences and activities for students. A short section discusses how teachers can involve parents in their children's learning experiences. The unit also contains the text for all songs on the accompanying cassette tape, in both Spanish and English. Each song text is provided on a separate page for ease of duplication as student handouts.

PARENTAL INVOLVEMENT

After teaching and using the songs with the children, or while working on the unit, it would be possible to invite parent participation in music. Perhaps some parents (or grandparents) will have heard these or similar songs. For those who have not, involvement with their children in learning the songs would be valuable.

Teachers should explain to parents what the unit involves, and then make arrangements for interested parents to use a cassette tape at home. Parent involvement will depend upon the type of teaching situation and the rapport that the teacher has with parents. In any case, this involvement is encouraged as a positive reinforcement for the child's musical development.

BACKGROUND

The major folk song forms found in the Southwest have a long history. The conquistadors brought songs with them that told stories. Indian groups also had their own traditions of telling and singing long tales and legends about important events and people. Thus, the Spanish songs soon found a home among many Indian groups, especially in Mexico.

Most songs were not written down, but were passed by word of mouth to younger generations. Mothers sang to their children, and fathers sang in the family gatherings often held on Sunday afternoons. Visits to neighboring villages or families often included songfests.

Wandering singers (troveros) traveled from village to village, earning a small living by bringing news and songs throughout the areas. A number of well-known singers were blind, and certain types of folk songs were named after the blind singers (romance de ciegos). Cattle drives were not complete without a resident singer along to sing well-known stories or to make up new ones about the day's events. Sheep herders, who spent much time alone with their sheep, made up many songs to occupy themselves.

The challenge of a good game was important in Hispanic tradition. Games involving singing were widespread. In addition to children's game songs, adults entertained themselves with betting games and, for real exhibitions of skill, enjoyed contests between famous singers. Part of a singer's skill would be to make up songs and verses on the spot, as well as to remember the long traditional songs. Sometimes

these contests would last all night, with both singers losing their voices as dawn approached.

It is not surprising that Mexico and the southwestern United States share major song traditions because the states that are now New Mexico, Texas, California, Arizona, and Colorado were once Spanish territory. There is a tremendous variety of songs (and dances) in Mexico and the Southwest. Thus, only the main folk song types are mentioned.

Several of the folk song types are over 400 years old (the romance, the décima, and the canción). Other forms (such as the corrido) are an offshoot of the older forms and are more recent in practice.

An entire book would be necessary to tell about the background and use of Hispanic folk songs. For this reason, only an outline of important points is provided for each type of song discussed here. The outline gives a brief background for the individual songs presented on the tape. Hopefully, the brief background will help provide an understanding of the cultural roots of Hispanic folk songs.

DEFINITION OF TERMS

alabado (ah-lah-bah´-doh): religious song form used by Penitents in the Southwest.

ballad: verse form that tells a story.

canción: (cahn-cee-ohn´): Spanish word meaning "song."

corrido (coh-ree´-doh): ballad form developed primarily in Mexico.

décima (deh´-see-mah): a difficult song form, with a 10-line verse.

Hispanic (or Hispano): the culture--language, traditions, ideas--brought by Spaniards to the American continents. The term "Hispanic" also includes localized terms such as "Chicano."

melody: the sung portion, or tune, of a song.

rhyme (or verse) patterns: the way that words are organized into verses in a song (or in poetry). The ending words in the verses usually determine the pattern.

rhythm: patterns of sound that are either the same length, longer, or shorter than each other. Different combinations provide different rhythms.

romance (roh-mahn´-seh): traditional ballad form, originally from Spain.

text: the words of a song.

SONG TYPES

Romance (very old, from 1400s)

A. Ballad form, tells a story

1. At first, told of kings and royalty, courtly love, etc.

2. Gradually changed to include "common people"

B. Passed on orally

1. Brought into the Southwest by conquistadors and early settlers

2. Became common as children's songs, even though some stories are "adult" in content

C. Musically simple

1. Usually a simple melody and rhythm

2. Easily learned, melody sung over and over again for each verse

D. No longer composed, but still sung

1. Became part of memorized Hispanic tradition

2. Important part of a singer's repertoire

Décima (very old, from 1400s)

A. Complicated verse form, but part of folk tradition

1. Used by missionaries for religious teachings

2. Used in contests--poetry and song

B. A social commentary and a song duel

1. Carried news about, or commented upon, events in an area, such as local elections, deaths, accidents, marriages

2. Challenges to "enemies" were made in the form of a song, rather than by personal violence

C. Difficult to sing

1. Melody line not as important as the verse form

2. Regular, rhythmic accompaniment could not easily be used

Corrido (developed in 1800s)

A. Based on the romance

1. Also a song that told a story

2. Stories were about everyday people or local heroes

B. Linked to Mexican history

1. Growth mainly during the revolutionary periods in Mexico

2. Important song form on the Texas-Mexico border

C. Musically more difficult than romance

1. Melody wider in range than in the romance

2. Often sung by more than one person, in thirds

Canción (very old)

The word canción simply means "song." It is harder to describe than the other types, because many verse forms fall under this term. The simplest, and oldest, verse form is that of a verse and a refrain, similar to a Christmas carol. The refrain is repeated over and over, while the verse has new words each time. A number of songs are called canciones because they do not fit into the category of a romance, décima, or corrido. Most children's songs are canciones.

LEARNING EXPERIENCES AND ACTIVITIES

Learning activities in the following lessons will be related to the social setting and use of Hispanic folk songs rather than to the type of song. For young children, two learning processes are necessary. First, they need to participate musically on the level in which they can feel success for their efforts. Second, they need to be challenged to develop their capabilities, rather than remain at their present levels.

The songs contained here are aimed at the beginning level of musical skill, to lay the groundwork for further development. It will be the teacher's responsibility to find additional materials that will bring forth greater musical participation and confidence for students.

Lullabies

Background: Mothers throughout the world have sung to their children. It comforts and soothes as well as teaches the child about singing. The traditional lullabies found in Mexico are short, simple, and easily learned.

Presentation: With young children it would be possible to discuss and present these songs before a period of quiet or rest. The entire group might first learn the song, then sing it together, or take turns singing. Humming the song with heads down is another possibility.

A LA RURRU, NINO

A la rurru, niño,	A la rurru, my child,
a la rurru ya;	a la rurru now;
duérmete, mi niño,	sleep, my little one,
y duérmete ya.	and sleep now.

(rurru is a sound word used in lullabies)

ARRULO MODERNO DE CHAVINDA

A la pi, pi, pi, del avión, vión, vión,
del avión, vión, vión, de la bolinchón.
A la pi, pi, pi, de la pi, piña,
duérmete mi niña del corazón.

Lullabies (and other songs, at times) are difficult to translate directly. In this case, syllables from a word are repeated over and over for their sound. The words involved are:

avión: type of bird (can also mean airplane)

bolín: jack, or small bowl

piña: pine cone, or pineapple

The final line means: Sleep, my beloved child.

A TU RANCHO PASTORCILLO

Background: Although this canción falls into the lullaby category, it is more specific in theme than the other two lullabies. Many Christmas songs abound in Hispanic tradition. A number of them are songs directly addressed to religious figures. This lullaby is sung to the Christ child in the manger as part of the Christmas festivities. The song may be sung without stressing its religious aspects, but it is definitely from the Christmas celebration.

Presentation: Although this lullaby is longer than the other two, the melody repeats itself, making the song fairly easy to learn. Point out the repetition to the children to help them learn it in small sections.

1. A tu rancho pastorcillo,
   a tu rancho buena tierra.
   Pues, adiós hermoso niño,
   aquí en el portal te quedes. } twice

2. Adiós hermosos pastores,
   adiós Jesus verdadero.
   Pues adiós hermoso niño
   hasta el año venidero. } twice

1. Now go to your ranch, little shepherd,
   Now go to your ranch and its good earth.
   Farewell, handsome boy,
   For here in the manger we leave you.

2. Goodby, handsome shepherds,
   Farewell, though true Jesus.
   Now, farewell, handsome boy,
   Until the coming year.

Other Song Types

LA GALLINA CULECA

Background: This rhythm game is found throughout Mexico and New Mexico. It is easily played after learning the verse.

Presentation: Small groups of children may be seated around a table. One is chosen as the "Gallina." The others extend their hands out, palms down, onto the table. As the "Gallina" recites the verse in rhythm (the others may join in) each child's fingers are touched in order, starting with the pointer finger of "Gallina's" left hand. At the end of the verse, on the word "dedo," the child whose finger is touched tucks it under the palm of the hand. The "Gallina" continues to touch fingers, starting from where the verse ended the last time, until finally one person's fingers are completely tucked underneath in one hand. That person is the new "Gallina" and the game starts again.

Pin, pin, Jarabín
la gallina "culeca."
Pasó por aquí
convidando a sus amos
y menos a mí.
Cuchara, sale o
esconde tu dedo.

The Clucking Hen passed by
Inviting her children
But not me.
Spoons, saltcellars,
Hide your finger!

DON GATO

Background: The story of Don Gato is known throughout Hispanic America and is a very old romance. There are many versions of the adventures of this romantic cat who falls off the roof after hearing the good news that his sweetheart will marry him.

Presentation: "Don Gato" serves as a good example of a sung story, which is important in Hispanic tradition. The important things to point out are that the melody is short and easily learned after a few hearings, and each verse continues the story. Not all songs are structured this way. For instance, "Don Gato" can be compared to one of the lullabies to show the difference. After the song is learned, the group may be divided in half, each half taking turns alternating the verses.

NOTE: The last verse has an extra repeat of the last section of the melody. Listen for that and point it out when learning the song.

1. Estaba el gato sentado
en su sillita de palo
con sombrerito de paja
como valiente soldado.

2. Llególe carta de España
que si quería ser casado
con la gatita morisca
del ojito aceitunado.

3. Su papá dijo que sí
su mamá dijo que no
y el gatito de cuidado
del tejado se cayó.

4. Medicos y cirujanos
vengan a curar al gato
procuren que se confiese
de lo que se haya robado:
salchichón de la despensa
y la carne del tejado.

1. A cat was sitting
In his wooden chair
With his straw hat
Like a valiant soldier.

2. A letter arrived from Spain
Asking if he would like to be married
To the little Moorish kitten
With the olive eyes.

3. His papa said yes,
His mama said no,
And the cat suddenly
Fell from the roof.

4. Doctors and surgeons
Came to cure the cat,
Finding out what he admitted he had stolen:
Sausages from the pantry
And meat from the shed.

LEONOR

Background: "Leonor" is a canción. A canción often has verses and a refrain. The verses have new words each time, but the refrain repeats the same words every time the song is sung through.

Presentation: Point out that, in a sense, "Leonor" is partly a nonsense song. Extra syllables have been added to stretch out the words. A similar technique is found in the Christmas carol, "Deck the Halls," which has fa la la, etc.

1. En un llano muy la, la-la-la-la-la, la-la-la-la
   largo, se paseaba un cantador,
   cantando las mañani, ti-ti-ti-ti-ti, ti-ti-ti-ti-titas
   de mi querida Leonor.
   (Refrain) Despierta Leonor, despierta Leonor,
   despierta Leonor, adiós, adiós, Leonor.

2. En un bosque muy la, la-la-la-la-la, la-la-la-la largo
   se paseaba un cazador,
   buscando los venadi, ti-ti-ti-ti-ti, ti-ti-ti-ti titos
   de mi querida Leonor. (sing refrain again)

3. En un río muy la, la-la-la-la-la, la-la-la-la largo
   se paseaba un pescador,
   pescando los pescadi, ti-ti-ti-ti-ti, ti-ti-ti-ti titos
   de mi querida Leonor. (sing refrain again)

1. In a plain very la, la (etc.) large-o
   There passed by a troubadour.
   And he sang a song of da, da (etc.) dawning
   To my dearest love, Leonore.
   (Refrain) Beloved Leonore, beloved Leonore,
   Beloved Leonore, farewell, farewell, Leonore.

2. In a wood very la, la (etc.) large-o
   There passed by a hunter.
   He was hunting for the de, de (etc.) deer-o
   Of my dearest love, Leonore. (Refrain again)

3. In a river very la, la (etc.) large-o
   There passed by a fisherman.
   He was fishing for ti, ti (etc.) tiny fish
   Of my dearest love, Leonore. (Refrain again)

EL LOBO

Background: Besides being an enjoyable game, "El Lobo" may be used to teach the names of articles of clothing. This game is found in Mexico, and in similar versions in other parts of Hispanic America.

Presentation: Since running is involved, a fairly large area is needed for the game. One child is chosen as El Lobo and hides behind an object (desk or box). The other students stand in a circle nearby while singing the song. After each verse is sung, all participants ask the spoken question, "Lobo, ¿estás allí?" to which El Lobo replies, "Estoy poniendo...(whatever article of clothing)." After El Lobo answers with the name of an article of clothing, the group again sings the verse and asks the question. After putting on the final article of clothing (the child playing as El Lobo may choose whether the final article is a hat, a tie, or another item of clothing), El Lobo answers a loud "Sí" to the next question and rushes from the hiding place. The first person caught by El Lobo becomes the new Lobo, and the game is repeated as many times as desired.

Jugaremos en el bosque
mientras el lobo no está,
porque si el lobo aparece
enteros nos comerá.
Lobo, ¿estás allí? (spoken by group)
Me estoy poniendo (los calcetines). . . . (spoken by Lobo)

We will play in the forest

While the wolf isn't here,

Because if the wolf appears

He will eat us up.

Wolf, are you here? (spoken by group)

I'm putting on. . . . (spoken by Lobo)

Clothing Words

los calcetines: socks

los pantalones (calzones): trousers

la camisa (or la blusa): shirt (blouse)

el cinto: belt

la corbata: tie

el sombrero: hat

los zapatos: shoes

A LA RURRU, NINO

A la rurru, niño,
a la rurru ya;
duérmete, mi niño,
y duérmete ya.

A la rurru, my child,
a la rurru now;
sleep, my little one,
and sleep now.

(rurru is a sound word used in lullabies)

ARRULO MODERNO DE CHAVINDA

A la pi, pi, pi, del avión, vión, vión,
del avión, vión, vión, de la bolinchón.
A la pi, pi, pi, de la pi, piña,
duérmete mi niña del corazón.

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1. A tu rancho pastorcillo,
   a tu rancho buena tierra.
   Pues, adiós hermoso niño,
   aquí en el portal te quedes. } twice

2. Adios hermosos pastores,
   adios Jesus verdadero.
   Pues adios hermoso nino
   hasta el ano venidero. } twice

1. Now go to your ranch, little shepherd,
   Now go to your ranch and its good earth.
   Farewell, handsome boy,
   For here in the manger we leave you.

2. Goodby, handsome shepherds,
   Farewell, though true Jesus.
   Now, farewell, handsome boy,
   Until the coming year.

LA GALLINA CULECA

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esconde tu dedo.

The Clucking Hen passed by
Inviting her children
But not me.
Spoons, saltcellars,
Hide your finger!

DON GATO

1. Estaba el gato sentado	A cat was sitting
en su sillita de palo	In his wooden chair
con sombrerito de paja	With his straw hat
como valiente soldado.	Like a valiant soldier.
2. Llególe carta de España	A letter arrived from Spain
que si quería ser casado	Asking if he would like to be married
con la gatita morisca	To a little Moorish kitten
del ojito aceitunado.	With the olive eyes.
3. Su papá dijo que sí	His papa said yes,
su mamá dijo que no	His mama said no,
y el gatito de cuidado	And the cat suddenly
del tejado se cayó.	Fell from the roof.
4. Medicos y cirujanos	Doctors and surgeons
vengan a curar al gato	Came to cure the cat,
procuren que se confiese	Finding out what he admitted
de lo que se haya robado:	He had stolen:
salchichón de la despensa	Sausages from the pantry
y la carne del tejado.	And meat from the shed.

LEONOR

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se paseaba un cazador,
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de mi querida Leonor. (sing refrain again)

3. En un río muy la, la-la-la-la-la, la-la-la-la largo
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We will play in the forest
While the wolf isn't here,
Because if the wolf appears
He will eat us up.
Wolf, are you here? (spoken by group)
I'm putting on. . . . (spoken by Lobo)

Clothing Words

los calcetines: socks
los pantalones (calzones): trousers
la camisa (or la blusa): shirt (blouse)
el cinto: belt
la corbata: tie
el sombrero: hat
los zapatos: shoes

EVALUATION QUESTIONNAIRE

The Center for Teaching International Relations is interested in receiving your comments regarding Hispanic Folk Songs of the Southwest for Bilingual Programs. Please fill out this questionnaire and return it to the address below.

1. Which one of the activities did you find most useful, and why?

2. Which of the activities did you find least useful, and why?

3. What suggestions do you have for improving this unit?

If you have materials on Hispanic folk songs of the Southwest that you or your school district have developed and wish us to look them over and consider them for publication, feel free to send us copies.

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